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THE ART NEWS

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JULY 13, 1940 ✦ ART AT THE FAIR IN
SAN FRANCISCO: SPECIAL ISSUE FOR
THE GOLDEN GATE 1940 EXPOSITION

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A number of important collections are already contracted. Owners considering the consignment of collections, or parts thereof, for public sale are invited to consult the Galleries for rates, sale dates, and other details. It may be remembered that among many other sales, the following notable collections were dispersed in New York at auction during the World War: the General Brayton Ives in 1915, the Thomas B. Clarke in 1915-18, the Davanzati Palace and the Catholina Lambert in 1916, the Edson Bradley and the James B. Brady in 1917, the George A. Hearn and the James Stillman in 1918, the Stefano Bardini and the Grant B. Schley in 1918, and the Hershel V. Jones in 1918-19.

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Contents for July 13, 1940

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NOTICE: SUMMER PUBLICATION SCHEDULE

THE ART NEWS is now on its regular Summer publication schedule of once a month. The next number will be published on August 17, and the following issue on September 14. With the issue of October 5, weekly publication will be resumed for the season.

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MASTERPIECE OF THE DRAWINGS AT THE GOLDEN GATE: JEAN FOUQUET'S "PORTRAIT OF AN ECCLESIASTIC"

Presumed to represent Teodoro Lelli, Bishop of Treviso, this famous silverpoint on paper (here reproduced in its actual size) makes its first public appearance in America, not having been seen since it fetched the highest price of the hundreds of great drawings of the Henry Oppenheimer Collection which was sold at Christie's in July, 1936. It, together with the Leningrad Young Man and the Berlin Portrait of the Chancellor Guillaume Juvenal des Ursins, to which this Ecclesiastic is closely related in style and technique, are the only extant drawings by the greatest French painter of the fifteenth century. The three constitute a valuable guide to his activity as a panel painter in that they form a liaison between it and his earlier and original activity as a miniaturist. Thus the subject here, identified on the drawing as "ung Romain legat de nostre St. pere en France" and therefore probably the Bishop of Treviso who, in 1464, at the age of 40, accompanied the Bishop of Ostia on a mission to King Louis XI of France, is depicted with the meticulous linearity of the miniaturist whose Gothic sense of style is emphasized in the crisp, verticalized drapery of the knotted scarf, and yet there is here the same penetrating psychological analysis which marks the contemporary Berlin drawing and the keenly realistic panel of the same sitter in the Louvre. While the Berlin drawing has suffered through having been rubbed, the present one is well preserved, its outlines still sharp and

even the but lightly heightened portions of the face still intact. This delicate modeling offers an interesting relation to similar construction in three-quarters profile and placing of highlights of certain pages in the Book of Hours of Etienne Chevalier, notably the Adoration of the Magi and Job in Chantilly, though these are some fifteen years earlier in date, while a little later the same tendencies a trifle more loosely and broadly constructed can be observed in Les Grandes Chroniques de France, the page of King Louis XI and a Chapter of the Order of St. Michael, in the Bibliothèque Nationale, Paris. As Fouquet's style is resolved here into his mature language, phrased personally and delicately, this revealingly observed study from life shows a still more quickening vitality than the painted portraits by Fouquet, including the famous Etienne Chevalier and the Antwerp Virgin who bears the features of Agnes Sorel. The powerful mass conveyed beneath the face of the Bishop turned beyond three-quarters just enough to throw the tip of the nose into the profile; the direct, inescapable glance of the eyes which glisten with a tactile mirror-like surface that only a miniaturist would have known to attain in silverpoint; the crescendo of design into which the cap and scarf easily transform what might have been but a casual and unformed whole—these are the conclusive evidences of Fouquet's hand which places this among the jewels of draftsmanship.

THE ART NEWS

JULY 13, 1940

MASTER PAINTINGS & DRAWINGS of SIX CENTURIES *at the* GOLDEN GATE

BY ALFRED M. FRANKFURTER

WESTWARD the course of art as of totalitarian empire takes its way—the former up to now, thank Heaven, much further westward. San Francisco thus concretely paraphrases Bishop Berkeley for the second year in succession, the Fine Arts section of the Golden Gate International Exposition again mounting, at the periphery of the Occident, a survey of the art of the Western world and that of the happily named Pacific Cultures indigenous to this continent and its southern *pendant*. To unfold so broad a program was a task made doubly difficult in this year of bad grace as well as under the indifferent auspices always attendant upon the repetition of an event like a world's fair—to which the experience of a similar undertaking at the companion exposition in New York can amply testify. In accomplishment, however, rather than ambition lies the value of both projects. The extraordinary fact that at either end of this continent there have been assembled art exhibitions that rank with the best in the record of American connoisseurship is so important that one won-

THE VENETIAN QUATROCENTO: "MADONNA AND CHILD" BY BARTOLOMEO VIVARINI (RIGHT)



LENT BY MR. SAMUEL H. KRESS

LENT BY YALE UNIVERSITY

ders whether it is receiving the credit it deserves under circumstances that at once overshadow it and make its existence remarkable. The future historian surely will recognize both the New York and San Francisco art exhibitions at their respective fairs for the unique oases of enlightened taste they represent in a world in turmoil. If they had no other reason for being, this would be sufficient. Yet they have others, and good ones, chiefly that a fair offers a unique opportunity to place the essentially visual arts before the greatest possible audience drawn from the widest possible sources. In that respect, the show at San Francisco is of still greater significance than that at New York, for, though the total attendance may be smaller in number on the shores of the Pacific, it will be composed largely of people from the huge area west of the Mississippi poorest in art to whom will be offered not only a great experience but also a new one.

With such a fundamental in mind, the arrangement of the San Francisco exhibition had to solve a special problem, scarcely simplified

FLORENTINE QUATROCENTO: ANTONIO POLLAIUOLO'S "THE RAPE OF DEIANIRA" (BELOW)





LENT BY THE JOHN AND MABEL RINGLING MUSEUM, SARASOTA

THE MONUMENTAL COLOR OF CINQUECENTO VENICE EPITOMIZED IN THE WORK OF PAOLO VERONESE WHOSE "REST ON THE FLIGHT INTO EGYPT," PAINTED ABOUT 1570, IS ILLUSTRATED ABOVE. THE SAME TRADITION, LEARNED IN VENICE BY EL GRECO WHO CARRIED IT TO SPAIN, IS SEEN IN HIS "THE PENITENT ST. PETER" (TOP, RIGHT)



LENT BY DR. JACOB HIRSCH



LENT BY MR. JACOB M. HEIMANN

VENICE, SETTECENTO: THE CONCEPTS ESTABLISHED BY TITIAN, TINTORETTO AND VERONESE ENJOYED A RENASCENCE IN SUCH BAROQUE MASTERPIECES AS THE DECORATIVE "THE BUILDING OF THE TROJAN HORSE" BY GIOVANNI BATTISTA TIEPOLO (BELOW)

LENT BY MR. TOMAS HARRIS



BAROQUE POR-
TRAITURE IN
BOLOGNA: "POR-
TRAIT OF THE
CHANCELLOR
FLORIS SENSIVS"
BY THE XVII-XVIII
CENTURY ARTIST,
GIUSEPPE MARIA
CRESPI (ABOVE)

EARLY AND LATE
GOTHIC PAINTING IN
FLANDERS: ROGIER
VAN DER WEYDEN'S
MID XV CENTURY: "ST.
JEROME AND THE LION"
(BOTTOM, LEFT), AND,
A CENTURY LATER,
"THE WEDDING DANCE"
BY THE ELDER PIETER
BRUEGEL (RIGHT)



LENT BY MR. AND MRS. C. Y. PALITZ



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LENT BY THE DETROIT INSTITUTE OF ART

XVI CENTURY GERMAN
ART: "NYMPH OF THE
SPRING" IN THE ORIGINAL
STYLE OF LUCAS CRANACH
THE ELDER, NORTHERN
PASTORALE WITH AN AD-
MIXTURE OF CLASSIC
ITALIAN ELEMENTS (LEFT)

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THE CULMINATION OF THE
RENAISSANCE IN THE
PROTESTANT AND THE
CATHOLIC NETHERLANDS:
REMBRANDT'S "KING DA-
VID," 1651 (RIGHT, ABOVE)
AND RUBENS' "PORTRAIT
OF A YOUNG GIRL" (RIGHT)



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FRENCH PAINTING OF THE XVII AND XVIII CENTURIES: "PORTRAIT OF A MAN" IN THE GRAND MANNER BY NICOLAS DE LARGILLIERE (LEFT, BELOW); "SCENE GALANTE," THE COURTLY, WATTEAU INSPIRED ROCOCO OF JEAN-BAPTISTE PATER (LEFT)



LENT BY MR. SAMUEL H. KRESS

BRITISH XVIII CENTURY: "THE SISTERS" BY THE SCOTTISH SIR HENRY RAEBURN (RIGHT); AND THOMAS GAINSBOROUGH'S ACCOMPLISHED PORTRAIT OF "THE CRUTTENDEN SISTERS," PAINTED 1772-75 (BOTTOM, LEFT)



LENT BY THE JOHN AND MABEL RINGLING MUSEUM, SARASOTA

LENT BY THE BROOKLYN MUSEUM

AN ORIGINAL AMERICAN CONTEMPORARY OF THE ENGLISH XVIII CENTURY PORTRAIT PAINTERS: "ELIZABETH GOLDTHWAIT (MRS. ALEXANDER CUMMING)" LIMNED IN 1770, BY THE BOSTONIAN, JOHN S. COPLEY (RIGHT)

LENT BY DUVEEN BROTHERS





TWO CONCEPTS OF
FRENCH LATE XIX
AND EARLY XX CEN-
TURY MASTERS:
RENOIR'S COLORFUL
"AT THE PIANO"
(LEFT), AND CE-
ZANNE'S ANALYTICAL
"PORTRAIT OF MME.
CEZANNE" (BELOW)



LENT BY THE ART INSTITUTE OF CHICAGO

in 1940 by inevitable comparisons with last year's almost divine solution in the form of the twenty-odd great paintings and sculptures, including famous masterpieces by Botticelli and Raphael, Donatello and Michelangelo, lent by the Italian Government, which formed a natural focal point for a well balanced program for simultaneous enjoyment and education. This year, instead of building away from the immortal classics of art, the General Director of the Palace of Fine Arts, Timothy L. Pflueger, has constructed an exhibition that, from a careful study of the catalogue, seems as a whole to have taken the vital processes of art as its leitmotif. Its many-sided divisions, which are systematically described in this issue, culminate in a department called "Art in Action" in which painters and sculptors work before the eyes of the public. Leading up to it are large shows of contemporary painting, subdivided into Californian, other U. S., Latin American and European groups.

LENT BY DR. RUDOLPH HEINEMANN



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Therefore the section of older European and American paintings and drawings, with which this writing deals, necessarily has a specific object apart from its natural function of illustrating high lights in the history of art, and that is to form a bridge into the creative activity of the living artist. Attesting to this are two salient characteristics: a superb section of master drawings—the keenest available index to the processes of creation—arranged by Dr. Annemarie Henle, the first comprehensive display in that field in the western United States, for that matter one of the finest exhibitions of the kind held in this country, rivaling the great Buffalo showing of 1935; and the fact that the climax of the handsome panorama of six hundred years of European and American painting, gathered by Dr. Walter Heil, comes at the second half of the nineteenth century with its deliberate accent on the French Impressionists and Post-Impressionists who still sustain the materia of modern painting.

LENT BY MR. JAKOB GOLDSCHMIDT



MASTERS OF THE MID
XIX CENTURY IN
FRANCE: COROT'S
"GREEK GIRL" BUILT
WITH THREE DIMEN-
SIONAL SOLIDITY
(LEFT); MANET'S "SPAN-
ISH DANCERS," DERIVED
FROM GOYA (TOP,
RIGHT) AND HIS IM-
PRESSIONIST "LA PROM-
ENADE" (RIGHT)



ITALIAN PEN AND INK
DRAWINGS: A FLORENTINE
XV CENTURY "STANDING
YOUTH HOLDING A SLING"
HEIGHTENED WITH
WHITE (BELOW); A VENE-
TIAN XVI CENTURY BROAD
VISTA, "LANDSCAPE" BY
TITIAN (RIGHT)



LENT BY THE PIERPONT MORGAN
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GERMAN XV-XVI CENTURY:
BLACK CHALK "STUDY OF
DRAPERY" BY MATTHIAS
GRUENEWALD (RIGHT)



LENT BY MR. ROBERT LEHMAN

To make a start of a condensed review of the two hundred-odd European old master paintings and some fifty American works of the eighteenth, nineteenth and early twentieth centuries, the progression of pictorial forms begins with a small but, properly speaking, informative group of Italian pictures of the Renaissance. Including for the most part masters of a different category than the immortals of the Italian state museums who journeyed to the shores of the Pacific in 1939, this is nevertheless a foundation for the development of style in the epochs which follow. A trecento master like Giovanni Baronzio of Rimini, in this dramatic yet fluently phrased small *Crucifixion*, lent by Mr. Kress, reflects the first moments of the Early Renaissance in his delayed yet accomplished apprehension of the Giottesque style, just as the large *Madonna* by Mariotto di Nardo from the Ringling Collection gives evidence of the perpetuation of the Gothic mode a full century after Giotto despite advances of realism and

draftsmanship within the stated formula. The poetic and deliberately archaic Sienese are visible in delightful religious scenes related to daily life by Sassetta and Giovanni di Paolo. How this spirit was outdistanced by the worldly power of the contemporaneous Florentines is seen in one of the masterpieces of the exhibition, the poetic Pollaiuolo *Rape of Deianira* from Yale, with its characteristically Classical subject set in an exquisite landscape passage that nostalgically recalls the valley of the Arno east of Florence. But the real introduction into the continuous tradition of modern painting which leads up to the Impressionists comes in the small but effective Venetian group, beginning, for the sake of contrast, with the conservative manner of the painter-craftsmen of Murano in the golden aureate *Madonna* of Bartolommeo Vivarini from the Kress Collection. The transition into the grand manner and the sophisticated approach of the cinquecento, however, is soon made through works by the great triumvirate of the High

LENT BY MR. LEROY M. BACKUS





LENT BY MR. JOHN NICHOLAS BROWN
"STUDY OF A HORSE AND RIDER" BY
LEONARDO, A SILVERPOINT DRAWING

Renaissance. One of Titian's finest portraits, the suave *Granvella* from Kansas City (illustrated on the cover of this issue) proves the master's unique combination of monumentality and grace, a cornerstone of social elegance in portraiture. Hardly less in stature, but more personal, more immediate in its swift brushwork, is Tintoretto's *Man in Armor*, while the final result of this stupendous stylistic development is the dramatically staged yet lyrically colored *Rest on the Flight to Egypt* from the Ringling Collection, one of the most significant pictures painted by Paolo Veronese.

Spanish painting, as it derived from the precepts set by the great Venetians, is revealed in a compact survey from El Greco's two powerfully expressionistic works, *Christ with the Cross* and the *Penitent St. Peter*, lent by Dr. Jacob Hirsch,

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through an important Velasquez school-piece, the *Philip IV* from Sarasota, and an extraordinarily fine Murillo, strongly realistic and decorative rather than, as he usually is, saccharine, *A Group of Peasants* lent by Dr. S. F. Aram; to, finally, three brilliant female portraits by Goya.

The chronological counterpart of the foregoing in the North is served by a group stretching from the sculpturally Gothic harmonies of Rogier van der Weyden and the rare miniature landscape by the master of the Book of Hours of the Duc de Berri to fulsome realism and humor of the elder Pieter Bruegel's *Wedding Dance* from Detroit and, leaving the Netherlands for Germany, the homely naturalism of the jewel-like little Cranach *Nymph of the Spring*, from the Palitz Collection, as well as one of this prophetically abstracting sixteenth century Saxon master's chef-d'oeuvres, *Cardinal Al-*

brecht of Brandenburg as St. Jerome from the Ringling Collection.

The Baroque is broadly shown. The Italian and source phase ranges from a monumental Strozzi, full of the vigorous mannerism of the early seicento, through four fine examples by the transitional Crespi, including one of his best portraits, leading into the culminating Rococo style; the last note a triumphant one on Tiepolo in the tragically topical subject, brilliantly handled, of *The Building of the Trojan Horse*.

Flemish and Dutch contemporaries are encountered in five sparklingly painted works by Rubens, three by Van Dyck, one by Jordaens; and four distinguished Rembrandts, as well as works by Potter, the two Ruysaels, Steen and Terborch illustrating the painterly approach of the Northern or Protestant Lowlands to humble subject matter and the delightful realism these masters achieved in their scenes from daily life.

French painting commencing with Poussin—



THE XVII CENTURY:
"THE BLINDNESS OF
TOBIT" BY REM-
BRANDT, PEN AND
BISTRE (ABOVE)

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XV CENTURY FLAN-
DERS: FOLLOWER OF
VAN DER GOES:
"KNEELING LADY,"
PEN AND BISTRE
(LEFT); DIERIC BOUTS'
"PORTRAIT OF A
YOUNG MAN," SILVER-
POINT OF PREPARED
PAPER, CA. 1642 (RIGHT)

LENT BY SMITH COLLEGE
MUSEUM OF ART,
POUGHKEEPSIE





LENT BY THE FOGG MUSEUM OF ART, CAMBRIDGE
(PAUL J. SACHS COLLECTION)

XIX CENTURY FRENCH DRAWINGS: DEGAS' SKETCH, "STUDY FOR PORTRAIT OF DIEGO MARTELLI," 1879 (ABOVE, LEFT); INGRES' FINISHED PENCIL PORTRAIT, "THE GUILLON-LETHIERE FAMILY," 1815 (ABOVE, RIGHT)



LENT BY THE MUSEUM OF FINE ARTS, BOSTON

FRENCH XVIII CENTURY: WATTEAU'S CHALK AND SANGUINE "STUDY OF A YOUNG WOMAN" (BELOW, LEFT); BOUCHER'S RED, BLACK AND WHITE CHALK "FEMME COUCHEE" (BELOW, RIGHT)

LENT BY WILDENSTEIN AND CO.



seen in the *Bacchanal*, one of the best works from his early period—onward is observable in one long line, from the late seventeenth century Largillière *Man* through the *dix-huitième* in fine works by Pater and Hubert Robert, unto the Neo-Classic revival practiced by David and Boilly. This is the prelude which leads to the full play of the later nineteenth century, beginning with the Napoleonically colored Romanticism of Baron Gros, the strong literary flavor of Gérault's rather heavily dramatic subjects, and the reawakening of color and formal temperament in four African and Arab subjects by Delacroix. Millet's celebrated *Man with a Hoe* from the Crocker Collection is synchronous in its evidence of the birth of the Romantic landscape with four such subjects by Corot, as well as with two of his handsomest, Classically conceived figures in a natural setting.

The original Impressionists then hold the stage: Monet, donor of the movement's name, with seven pictures reflecting his initiation of pure light as a theme for painting; Degas, with three showing his translation of the Impressionist theory into the observation of immediate action;

Renoir, with ten works of his *chanson de la vie* including the subtly modeled *Méditation* or *La Pensée* from the Goldschmidt Collection and the large *At the Piano* from Chicago with its wonderful intertwining of feminine and musical harmonies; and, finally, Cézanne, in nine representative canvases ranging from his early, yet plastically pigmented *Uncle Dominique* from the Bakwin Collection and the quite Impressionistically treated *Road*, lent by Durand-Ruel, to the powerfully architectural still-life of *Apples* of the 'nineties, all reflecting, with such intermediaries as the great Lewisohn

Portrait of Mme. Cézanne and the Duncan Phillips deeply introspective *Self-Portrait*, the dynamic organization and complete unification of color and matter in the greatest Frenchman of his day. He leads, in fact into the next generation, that of Lautrec, Van Gogh and Gauguin, who close the thrilling chapter with which this sweep of French painting ends.

Remaining is the interlude of eighteenth century Britain, well shown in famous works by Gainsborough, Reynolds, Raeburn and Lawrence. The independently American translation of Georgian taste in painting can be observed in two superbly realistic female portraits by John Singleton Copley and two others, more polished and yet also candid approaches to the sitter, by Gilbert Stuart. Morse's famous *Lafayette* inaugurates the native nineteenth century, which concludes with the trio of best Americans of the day—Homer, Ryder, Eakins. The less characteristically native, like Sargent and Whistler, Duveneck and Inness, are also present, to supplement a condensed but well rounded view of the American contemporaries of the *fin-de-siècle* Parisians
(Continued on page 25)

LENT BY MRS. C. I. STRALEM





LENT BY THE GRAVES GALLERY

CALIFORNIA LANDSCAPE, OLD AND NEW: "SANTA INEZ MOUNTAINS" BY H. J. BREUER (LEFT); "NEW TEMPLES" BY BRIGANTE



LENT BY THE ARTIST

California Art Today and Yesterday

BY THOMAS CARR HOWE, JR.

DIRECTOR, CALIFORNIA PALACE OF THE LEGION OF HONOR

THE combined exhibitions of "California Art in Retrospect—1850-1915" and "California Art Today," assembled for the San Francisco Exposition of 1940, richly illustrate the artistic achievements of this state. The former, numbering approximately one hundred oils and a small but carefully chosen group of sculpture, and the latter, comprising well over four hundred examples of painting, sculpture and the graphic arts, provide visitors to Treasure Island with a more comprehensive survey of the development of the arts in California than has hitherto been attempted. To Messrs. Bruce Porter, Gottardo Piazzoni and Professor Eugen Neuhaus, eminent figures in the art world of the Pacific Coast, was entrusted the absorbing but arduous task of organizing the retrospective show, while Miss Helen Bruton, one of California's most gifted artists, assumed the heavy burden of collecting from all parts of the state a representative contemporary exhibition.

In view of the limitations of space, no attempt has been made to present a complete "dictionary" of artists active in California during the sixty-five fruitful years between 1850 and 1915. Nevertheless, a substantial majority of the more significant artists of that period figure in this historical survey. A first impression on entering these galleries is one of surprise that so vigorous and colorful a school of painting flourished during the earliest period of the state's history—a period of considerable storm and stress, hardly conducive to the gentle pursuit of painting. Closer study establishes the fact that, on the whole, painting in California was subjected to the same successive waves of foreign influence—alternately German and French—which guided and shaped the course of painting throughout contemporaneous America. As in other regions, this deluge from abroad left its indelible mark but did not completely engulf the native current. However, it would be as presumptuous to claim for California painting between 1850 and 1900 an immediately recognizable individuality as it would be to pretend to detect a similar quality in American painting as a whole during those same years.

Most artists at that period received their training abroad and it was only natural that they should return to these shores affected in

varying degree by the influences to which they had been exposed. Charles Christian Nahl, San Francisco's first eminent painter, is an excellent case in point. Nahl studied at the Academy in Cassel and was later a pupil of Vernet and Delaroche in Paris. Thus, it is not surprising that his large composition, *Sunday Morning in the Mines*, should savor of the European tradition. The individuality of the picture lies primarily in the subject matter rather than in the mode of representation. Similarly, William Hahn's vast canvas, *Clay Street Market, San Francisco*—the very apotheosis of genre painting—derives from a venerable tradition. This is not the polished product of the academy, for the artist was a highly independent if homely spirit. Hahn delighted in depicting, on a heroic scale, scenes in which Eastman Johnson would have rejoiced, but his roots, too, touched academic soil. More aggressively "American" is Thomas Hill's monumental view of the Yosemite Valley, entitled *Canyon of the Merced*, the Gargantuan descendant of those first sincere manifestations of landscape painting in the United States, the works of the Hudson River School. These three "key" pictures of the exhibition have been lent by the E. B. Crocker Gallery of Sacramento.

Passing from this trio of classic masters, one encounters other even more familiar aspects of nineteenth century American painting, but in many instances they appear with local variations which make them the special property of this region. Nowhere is the personal note more frequently sounded than in the realm of landscape. It resounds with particular delicacy in Will Sparks' *October Day*—a jewel-



LENT BY MILLS COLLEGE

(ABOVE) "THE WHITE ROOSTER" BY EMIL CARLSEN (1853-1932);
(BELOW) "MOONLIGHT MADNESS" BY PHIL PARADISE, LIVING

LENT BY THE ARTIST





LENT BY THE ARTIST

CALIFORNIA CONTEMPORARY: IVANOFF'S "AFTER 'GRAPES OF WRATH'"

like canvas reminiscent of Constable's more intimate creations. William Keith, sometimes called the "California Inness," of course figures in the exhibition. This comparison is a natural one, not intended to imply that Keith imitated his gifted contemporary but, instead, to indicate that he holds a place in California art equal in importance to that of Inness in the American school. It is interesting to recall that the two men were great personal friends. This is not surprising, for their aims and ideals were not dissimilar.

Less poetic is the work of Thaddeus Welch, the straightforward painter whose name is synonymous with picturesque Marin County. He never tired of proclaiming the rugged beauty of this region in a series of accurate landscapes. *Steep Ravine*, the sober but colorful canvas by which he is represented in the present exhibition, reveals Welch's keen powers of observation. Impressionism has its exponents in California, as demonstrated by the work of Joseph Raphael, William Clapp, Charlton Fortune and the late Raymond Yelland, to select at random a few of the more devoted protagonists of the movement.

The painters of genre and of still-life occupy a position of more commanding importance than the cursory mention of them here allowed would seem to indicate. Of the former group no better example could be cited than the Munich-trained Toby Rosenthal. His *Cardinal's Portrait*, widely known and greatly beloved, pays homage to Düsseldorf and at the same time to the artist's brilliant technical endowments. Another gifted representative of the meticulous style, which prevailed in so much of the painting of the period, is Henry Alexander who, like the recently "rediscovered" William Harnett, enjoyed a considerable vogue during his lifetime and deserves wider recognition than has been accorded him since his untimely death. *Exact Weight*, a detailed study of a gold-weigher, is one of the most arresting pictures in the entire collection. To choose a single still-life for comment, none is more deserving of special commendation than *The White Rooster* by Emil Carlsen, that talented Danish painter who, during several years' residence in San Francisco, played an active part in California's artistic development.

The exhibition abounds in excellent portraiture. Matteo Sandona's portrait of his father, showing the sitter from three views, is an oil of marked distinction. Orrin Peck's likeness of *President Martin Kellogg* is a strong and dignified characterization and *Miss Muir*, by Julie Heynemann, able pupil of John Sargent, furnishes a dashing portrait in the "grand manner."

Contemporary California Art offers a tempting but confusing problem to the conscientious reviewer. Embracing as it does the work of so many artists and such a bewildering variety of media, one scarcely knows where or how to begin. Taken as a whole, the broad panorama here presented is devoid of noticeable peculiarities of style and subject matter which could be termed "typically Californian." This cosmopolitanism is a refreshing commentary both upon the integrity of the jury responsible for the show and upon the originality of the artists whose works compose it.

Many established talents and likewise a surprising number not so well known contribute to the kaleidoscopic character of the exhibition. Portraiture, figure compositions, landscape, still-life and abstraction play well-balanced roles in this impressive array of contemporary work which, in a series of specially constructed booth-like galleries, encircles the Active Arts Section of the Fine Arts Building. In view of the catholicity of representation, one is obliged to choose individual pictures for special comment instead of attempting to group or classify them into well-defined categories. Among the better known painters from the northern part of the state, William Gaw is happily represented by two distinguished flower compositions. The public has long been accustomed to expect from his discriminating brush still-lives and landscapes of the exquisite quality which is to be found in these flower pieces, one of *Dablias*, the other of *Carnations*. Dorothy Puccinelli's *Self-Portrait*, unaffectedly realistic and singularly vivid in color, is a welcome addition to the show. Less severe in treatment, but strongly constructed and fine in color, is Spencer Macky's portrait of *Rachel*. Frances Roeding's *Fighting Irish* is an excellent figure composition, remarkable for rich surface quality. Dorothy Duncan and Tom Lewis have contributed canvases revealing the strength of their respective styles—the former being represented by a reserved still-life titled *Spring and Other Things*, the latter by *Country Church*, admirable for its economy of means. Jane Berlandina's *Blue Loggia*, a fresh and fascinating symphony of color, is characteristic of this sophisticated artist's exceptional powers of invention, and Matthew Barnes' *Beach Nite Club* supplies also an arresting accent of glowing color.

(Continued on page 24)

Cross-section of Our Today through the U

GIVING a comprehensive view of the art of our own time, contemporary European painting from late Impressionism to the Surrealism of Dali is surveyed in one section of the exhibition, while the twentieth century in this country is fully shown in the display of American art.



LENT BY THE BIGNOU GALLERY

CONTEMPORARY PAINTING IN FRANCE: PICASSO'S CLASSICAL "PORTRAIT OF MME. PICASSO" (ABOVE); A GAY MATISSE "STILL-LIFE: FLOWERS" (BELOW)

LENT BY THE FINE ARTS SOCIETY OF SAN DIEGO



Contemporaries: Painting United States and Europe

Of the Europeans, there are more than one hundred works by thirty-five artists, some of whom are viewed at full length, while others are merely glanced at. But all of the schools and most of the currents are here. Perhaps earliest in style are the German Lovis Corinth, the French Pierre Bonnard and Edouard Vuillard, all of whom were born in the third quarter of the nineteenth century and each of whom contributes his own version of Impressionism. By Bonnard is a landscape, *Rivera*, while Vuillard shows an *Interior* and a *Portrait of Mr. Samuel Salz*. Corinth's strong style is illustrated by a still-life and by a nude.

Of the older generation, too, are Matisse and Henri Rousseau, the former being represented by a portrait, *Italian Girl*, and by two of his rich still-life paintings, and the latter's individual, primitive and colorful manner shown by the *Dream*.

Twenty-five paintings by Georges Braque trace the career of this Cubist from early landscapes made in 1906 to such very recent products as a *Boat with Flag* and several still-lives painted last year. The many facets of his varied and always texturally rich inventiveness are to be found in pure and semi abstractions. Canvases by his fellow Cubists, Juan Gris and Fernand Léger, represent different treatments, while four paintings by Picasso show his Classical period, in the *Portrait of Mme. Picasso*, and some of his circus scenes.

Rather comprehensively the work of André Derain is exhibited in a group of paintings which, while in some ways derivative, always represent a fresh interpretation, if a familiar idiom. There are several of his strongly painted portraits, some of his golden hued landscapes, and a still-life, rich in tone.

The individual manner of the great Georges Rouault appears in four of his examples of twentieth century romanticism, intense in their philosophic implications and superb in their purely painterly quality, a blending of strong pigments, boldly reënforced with black. Contemporary landscape painting in France is here in work by three of its leading exponents: the gaily inventive Raoul Dufy by whom there is a spirited *View of Marseille*; Maurice Utrillo, who carefully interprets scenes of Paris in varied shades of white; and Maurice de Vlaminck who, with free and dashing brush strokes, shows us a fluid *The Port*, a painting of *The Surf* and a *Still-Life with Grapes and Cake*.

Many of the non-French members of the school of Paris are included. There is the Italian Amadeo Modigliani, two of whose portraits, simplified in patterns adapted from African Negro art, are shown. The Lithuanian Chaim Soutine and the Russian Marc Chagall appear respectively in powerfully brisk portraits and poetic reveries, while a still-life and an abstraction illustrate the manner of the Spanish Joan Miro.

German movements appear. To one group belong the abstract inventions of the Russian Wassily Kandinsky and the happily exotic abstractions by the Swiss Paul Klee, both of whom were associated with the doctrinaire Munich *Blaue Reiter* group formed in 1911. Expressionist and Post-Expressionist painting in Germany is

represented by the brutally vigorous style of Max Beckmann, by the feverish pace of the Austrian Kokoschka who influenced Soutine, and by the solid conceptions of the calmer Hofer. The delicate Cubism of Feininger and of Franz Marc, the pure abstraction by Josef Albers and landscapes by Kurt Seligmann and Schmidt-Rottluff finish the German group, now almost entirely *verboten*.

In the American section, the transition between the last and this century is a group of works by artists no longer alive who, as teachers and exhibitors, have greatly influenced today's generation. There are two well known examples from the brush of George Bellows, American Impressionism as interpreted by Childe Hassam, George Luks and William Glackens, and the dreamy concepts of Arthur B. Davies. The primitive John Kane, the mellow abstractionist, Charles Demuth, the portraitist, Robert Henri, and the conservative landscapists, Lawson and Jonas Lie, are others.

Of the selection of nearly 300 paintings by living men, Hermon More writes in the catalogue that it was organized to show the outstanding characteristics of American painting today. Under such a broad classification as "pure painting" can be grouped artists like Speicher, Karfiol, Brook, Kroll and others, while a lyrical conception appears in the work of Watkins, Mattson and Carroll. No attempt has been made to make the exhibition regional in character though the much discussed regionalism is represented by many painters who, like Curry, Wood and Burchfield, are associated with definite sections of the country. Social and political are caricatures by Groppe, the over-lush pictures by Joe Jones and the acid, well painted conceptions of Evergood. A more impersonal attitude is found in artists like du Bois, Marsh and Cadums who are interested in the depiction of people while degrees of abstraction appear in Davis, Schanker and Gorky.

Space does not permit a listing of even the outstanding pictures, but from Atherton's charming, quasi-Surreal *Industrial Landscape* to Ziroli's Degas inspired laundress, *Saturday's Child*, the roster includes work by painters representative of many artistic persuasions.



LENT BY THE HUDSON D. WALKER GALLERY
MARSDEN HARTLEY: "MT. KTAADN"



LENT BY RANDOLPH-MACON WOMAN'S COLLEGE
GEORGE BELLOW'S: "MEN OF THE DOCKS"



LENT BY THE DOWNTOWN GALLERY
(ABOVE) SIPORIN: "HOMELESS"; BURCHFIELD: "RAINY DAY"
LENT BY THE FINE ARTS GALLERY, SAN DIEGO



Art South of the Rio Grande: Latin America & Mexico

BY GRACE L. McCANN MORLEY

DIRECTOR, SAN FRANCISCO MUSEUM OF ART



LENT BY MR. ALBERT M. BENDER

MEXICO: "THE FAMILY" BY JOSE C. OROZCO

MEXICAN art has recently received the public attention throughout the country which its long history and its important quality justify. In California its contemporary aspects at least have long been known. Its influence has been deeply felt through the frescoes done there by such artists as Diego Rivera, Clemente Orozco, and Alfredo Ramos Martinez, and the frequent visits of Western artists to Mexico.

It is not surprising, therefore, that a large Mexican section, assembled by Thomas Carr Howe, Jr., Director of the California Palace of the Legion of Honor, is included in the Fine Arts Building of San Francisco's 1940 Exposition. Paintings of great merit represent "the amazingly rich texture of the fabric of contemporary Mexican painting." The exhibition exemplifies not only recent work by such older painters as Atl, Orozco, Rivera, and Siqueiros who were principally responsible for the beginning of the contemporary Mexican movement, but also the painting of

MEXICO: "THE THREE GRACES" BY G. MEZA

LENT BY MR. MONROE WHEELER



LENT BY MRS. ANGELA CERVANTES DE CLAUSELL

CONTEMPORARY MEXICAN LANDSCAPE: CLAUSELL'S "THE BUZZARD"

younger artists, the majority as yet unknown, who carry on the creative variety and originality of Mexican art with undiminished vigor. The number and ability of this younger group and the very definite character of their work, which derives from the same vital sources as the art of their elders but is a continuation and development, and not in any way an imitation, establishes the Mexican school as a mature and distinctive part of contemporary painting. This exhibition emphasizes in number the younger group and explores thoroughly the variety of their work. Frieda Kahlo, Antonio Ruiz, Maria Izquierdo, Julio Castellanos, Federico Cantú are already known outside Mexico and deserve special notice among the dozen or more most notably able of the younger painters.

The Exposition's interest in Latin America and its theme of "Pageant of the Pacific" offer also the opportunity for exploration of less familiar ground—a representative survey, gathered by the present writer, of painting in the South American countries bordering the Pacific, and in the two most active Central American art centers, Costa Rica and El Salvador. The artists of all these countries are almost without exception unknown in this country, but the general excellent quality of the exhibition is proof that these other southern neighbors, like Mexico, deserve to have wider recognition for their art.

The present exhibition, because it is limited geographically and also because it is a first essay at a thorough, carefully considered selection made by an objective visitor according to the same standards that are applied in assembling exhibitions in this country, must be regarded as a preliminary survey. Larger, more inclusive,



LENT BY THE ARTIST

MODERN ART OF ECUADOR: "ON MT. IMBABURA" BY PEDRO LEON D.

exhibitions should naturally follow the discovery of an almost unexplored and exceedingly worthwhile field of contemporary art development. Should such exhibitions take place, they will prove a great stimulus, for in Central and western South America there has been no such government encouragement as that which fostered the rapid development of the Mexican school. Good painting is done there despite the fact that there is in general very little trained appreciation, almost no patronage, either by the government or by private individuals, and very little interest in art. Here, as elsewhere, art will respond in its growth to a wider public; and greater appreciation at home of the developing contemporary art expression of the native cultures of these countries will spring from recognition abroad.

It is this development of a powerful art, rooted deeply in the life of a people, sensitively expressive of their country and of the mingled traditions of their artistic background, and therefore, original, individual and holding its distinct place in the field of contemporary art which Mexico has gone far in accomplishing. In one fashion or another each of these Latin American peoples, like ourselves, is in the



LENT BY THE ARTIST

COLOMBIA: "MASQUERADE" BY LUIS ALBERTO ACUNA

process also of evolving an art of its own, as distinct from transplanted European traditions.

Naturally, European influence has everywhere been strong. In all countries, including Mexico, it long prevailed officially over any art with native roots. Only during the past decade or two have distinctive national styles developed. In some countries, like Chile, where the population is European in origin, the ancient Indian cultures from the north had at no time spread far, and there is no feeling that the pre-Hispanic tradition continues, contemporary painting is naturally a variant of the European heritage. It is of course marked by local subject matter to an extent, and to an extent, also by local character, but it remains close to the modern French schools. Among many names,

(Continued on page 24)

CHILE: CAMILO MORI'S SURREALIST "COMPOSITION"

LENT BY THE ARTIST



A PANORAMA of AMERICAN ART from the 53 STATES & TERRITORIES

LIKE its twin at Flushing, the Gallery of Science and Art, the display of the International Business Machines Corporation at the Golden Gate Exposition, houses, as a successor to last year's "Art in 79 Countries" exhibit, fifty-three American paintings, one from each state in the Union and one from each of the United States' territorial possessions. Emphasis upon regionalism is of course a natural result of such a showing, and in many cases characteristic representations of local sites seems almost to have been a basis for selection. At any rate, some fine examples are portraits of their districts. Among these are the Burchfield upper New York State street, *Civic Improvements*, the



EXHIBITED AT THE GALLERY OF SCIENCE AND ART

"LAKE SUPERIOR FISH HOUSES" BY DEWEY ALBINSON OF MINNESOTA

Tennessee *Capitol Hill* by John F. Richardson, a Colorado *Bleak December* by John E. Thompson, a crystalline primitive *Connecticut Vale* by George Marinke, Hibbard's Massachusetts *Rockport in Winter*, Zoltan Sepeshy's *Morning Chores, Frankfort, Michigan*.

But not in all cases has this been true. For example, though *Totem Fantasy* by Clyfford Still of Washington is based upon the cultural background of the region, it is, in itself, a fine abstraction, and though Tom J. Moore's *Saturday Night Dance* may well be a picture of life in Montana, it could, save for some of the hats, be a picture of any such festivity. Floral still-lives have been the contribution of Myre Abel of Ohio and Marjorie Phillips of the District of Columbia, and delightful, highly original compositions executed with a free brush are the *Fish* by Earl Wolfe of Mississippi and a ballet study, *Media Veronica* by Henrietta Hoopes of Delaware. Some portraits, such as the *Country Song* by Alexander James of New Hampshire and the group of three expressive people, *Winter Resort* by Martha Beggs Elliott of Alabama, are also in the display.

The San Francisco and the New York exhibitions were assembled as a single undertaking, two paintings from every locality having been purchased by the Corporation, one for each fair. In selecting the canvases no one policy was adhered to: appointed juries in each state developed their own procedure. In eleven states, for example, they were chosen by the jury which served for annual state-wide exhibitions. In some cases a state-wide competition resulted in the choice of such works as the free, dashing study of *Lake Superior Fish Houses* by Dewey Albinson of Minnesota and the expansive view of *Snow on the Corn* by Karl Mattern of Kansas. In still others, the jury invited a dozen or so of the leading artists to submit examples of their work from which selections were made, or they chose the paintings for the exhibitions from the artists' studios.



PHOTO: ANSEL ADAMS

ARTISTS AT WORK: CARTOON FOR THE MOSAIC BY VOLZ AND OTHER UNFINISHED PROJECTS IN THE DISPLAY OF "ART IN ACTION"

ART IN ACTION: A PUBLIC STUDIO

Painters & Sculptors at Work in the Living Section

BY MILDRED ROSENTHAL

WHEN Timothy Pflueger was given the task of recreating the Art Palace for the 1940 Golden Gate Exposition—and the very great success of the 1939 Art Palace, incidentally, made the job a real challenge—he determined to include in this year's show a completely new venture. There remained, he felt, an obligation to the public that had not been met—an illustration of the function of art in our lives. The Art Palace of 1939 had made history, for it had a greater attendance than any other display in the Exposition. If one really wanted to study the exhibits he arrived there when the doors opened, or remained during that quiet hour at sundown when most tired tourists retired to the lounges in adjoining buildings or went outside to await the evening illuminations.

However, in spite of the size of the crowds, it was apparent that the visitors to the Art Palace were attracted, too often, by the highly advertised prices of the art treasures, and that even the masterpieces of contemporary and nineteenth century painting sometimes provoked little more emotion than that indicated by the typical expression "So this is art!" Artists, recognizing this lack of response, attributed it primarily to the layman's misconception of art as an imitative representation of nature.

The 1940 Art Palace exhibition, Mr. Pflueger

determined, must endeavor to build a better understanding of art's purpose; it must introduce the layman to the artist at work and establish, thereby, the appreciation that is acquired naturally with insight and knowledge.

The section devoted to "Art in Action," a sort of studio-gallery housed in the center of this year's Art Palace, is the culmination of this idea. Art in this department has been taken off its pedestal and brought home to the public. And the public, entertained by the opportunity to get back of the scenes, is responding to the informality and friendliness that a workshop usually supplies.

The gallery, itself, of modern design, suggests a huge stage set, attractive and lively. The use of bright muslin panels to form alcoves, the treatment of the ceiling and Robert Howard's mobile "Galaxy" which revolves overhead create an atmosphere of performance. In the center of the gallery are arranged the projects of sculpture, painting and crafts. On opposite walls are two large murals, still in work. About the rooms, hung in the alcoves, are paintings by California artists—and just beyond, rooms to typify "Art in Use."

On the north wall the fresco by Diego Rivera is being painted. Assisted by a group of artists under W.P.A., Rivera sits at work on the scaffolding, apparently getting as much satisfaction

out of the venture as do the spectators. This particular fresco—it measures twenty-two by forty-four feet—is but the central portion of a huge decoration that will ultimately be placed in the library of San Francisco's new Junior College.

On the opposite wall, a mosaic, designed by Herman Volz of San Francisco, is taking form. Like the fresco, the mosaic project is sponsored by the San Francisco Board of Education and executed under the W.P.A. Northern California Art Program.

The mosaic workshop, in which the countless pieces of marble in cool and warm greys, terracottas and soft yellows are sorted and cut into shape, is arranged in a balcony close by and the process can be studied by visitors.

Sculpture is presented here in all its forms. Dudley Carter, using a double bladed axe, hews from a trunk of California Redwood a design of a mountain sheep; Ruth Cravath Wakefield cuts the head of a horse direct in limestone; two seasoned stone cutters are assisting Fred Olmsted in reproducing in large scale the head of Leonardo da Vinci designed by him for the facade of the Junior College Science Building. Cecilia Graham is modeling in clay, developing an over-mantle decoration; Esther Meyer, about

(Continued on page 24)

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ART THROUGHOUT AMERICA

NEW YORK: THE NEEDLE TRADES MURALS BY ERNEST FIENE

DEPICTING the sage of the Needle Trades, and built around the key of Whitman's lines from *Songs of the Broad Axe*: "The main shapes arise, shapes of democracy total result of centuries, shapes ever projecting," the large fresco secco murals by Ernest Fiene in the auditorium of the new Central High School of Needle Trades were dedicated on June 20. Combining a history of New York's leading industry with symbolical representations of Greed and Enlightenment, and including portraits of more than fifty-three leaders of civic, labor and social groups, they cover some two thousand square feet of wall space.

The over life-size figures are presented as simplified masses, but there is a great emphasis on linear qualities, both in the individual figures and in the rhythmical linking of various groups. Great attention, too, has been given to individualization and to the depiction of varied physiognomic characteristics. The block like masses of New York buildings—factories, slum districts and modern housing projects—and a view of the Battery and Castle Garden with its procession of immigrants who are to enter the industry, form a logical background which welds together the entire composition.

The execution of the paintings, investigation of the subject matter, and experimentation with media required more than two years, and the resulting fresco secco panorama is executed in an ancient medium, used at Pompeii and by some of the great early Tuscans, which is perhaps the one best adapted to permanence in the city atmosphere, for the earth colors, mixed with a lime and cheese binder, will not fade, are lime proof and are resistant to gas fumes. An additional technical problem was presented by the fact that the artist had to paint over a porous acoustical plaster. Fresco painting was studied by the artist when he worked in Italy as a Guggenheim Fellow, and murals in other media have been executed by him for the Interior Department Building at Washington and the Canton, Mass., Post Office.

NEW HAVEN: SAMUEL F. B. MORSE PORTRAIT OF SILLIMAN ACQUIRED BY YALE

THE portrait of Professor Benjamin Silliman by Samuel F. B. Morse which was given to Yale University by Mr. Bartlett Arkell will hang in the new Silliman Hall. Both artist and subject were closely connected with the University, the former having been a graduate, and the latter,



RECENTLY GIVEN TO YALE UNIVERSITY BY MR. BARTLETT ARKELL
"PORTRAIT OF BENJAMIN SILLIMAN" BY SAMUEL F. B. MORSE



RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM OF ART
DORIS ROSENTHAL'S MEXICAN SUBJECT: "SACRED MUSIC"

the founder of the *American Journal of Science and Arts*, having served on the faculty as Professor of Physics for many years.

The handsome canvas was painted in 1825, during the artist's most flourishing period. Against the formal background of a rich red curtain held aside to give a glimpse of New Haven landscape, the Professor stands, as if lecturing, one hand resting on some books, the other holding a mineral stone. The still-life of minerals on a marble top table is executed with masterly skill, and the blending of all of the elements into an impressive portrait of the physicist reveals the great artistic ability of the painter who is himself best known to the world as a scientist. The painting was formerly in the collection of the Nantucket Athenaeum.

Among other recent accessions of the University is the collection of Chinese bronzes, pottery and paintings given to the School of Fine Arts by Mr. and Mrs. J. Watson Webb, and the collection of Chinese art has been further augmented by four pieces of porcelain and a bronze vase given in memory of their father, Leonard C. Hanna, by Mrs. Howard M. Hanna, Mrs. Paul Moore and Leonard C. Hanna, Jr.

NEW YORK: 500 PAINTINGS ACCESSIBLE FOR LOAN: HEARN FUND ACQUISITIONS

TO FURTHER the growing public interest in contemporary art by facilitating the task of out-of-town museums, colleges and other art centers in forming loan exhibitions, a group of more than five hundred paintings from the collection of the Metropolitan Museum of Art will, after September, be placed on the lending list of the Extension Division of the Museum's Library.

About half of the pictures which will be available for loan are by contemporary Americans, the rest are older American and European works. By this action not only will a large and important collection be accessible throughout the country, but the selections on view in the Museum's own American galleries will be constantly changing as well.

A large proportion of the works which will appear on the Extension's list have been acquired through the Hearn Funds, and fourteen additions to this group have recently been made. These include one of Doris Rosenthal's strong Mexican subjects, *Sacred Music*; a characteristic and sensitively rendered *Fisherman's Family* by Julian Levi; a boldly patterned portrait by A. S. Bylinson, and a sun suffused cityscape, *Market Place*, in the topical style of André Ruellan. There are two delicate watercolor landscapes in the original idiom of Richard Sussman, and other watercolors include Bernard Klonis' *Goats*, Robert N. Blair's *Horses in Rain*, and *Two Women of Ibiza* by Irene de Bohus. The other new accessions are a rather academic rendering of *The Old New York Post Office* by Junius Allen; *La Pollera*, painted in Panama by Jo Cantine; a landscape, *Sand, Sea and Sky* by Lamar Dodd; a study of extensive space, *Taxco, Dry Season*, by Paul Lantz; and *Winter in the Suburbs* by Molly Luce.

HAGERSTOWN: NEW POSTS FOR RICHARD C. MEDFORD AND J. R. CRAFT

RICHARD CARL MEDFORD, Director of the Washington County Museum of Fine Arts in Hagerstown, Maryland, since 1932, has resigned to assume the directorship of the Peale Museum in Baltimore. In September, Dr. John Richard Craft, a graduate of the Johns Hopkins University, will succeed Mr. Medford at Hagerstown.

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A DE LUXE souvenir guide to all of the important art events at the New York World's Fair 1940. Included are articles on the exhibitions at the Masterpieces of Art, WPA Contemporary American Art, the Gallery of Science and Art of the International Business Machines Corp., Murals, Sculpture, Art at the Foreign Pavilions, "America at Home," the Thorne Miniature Rooms, and other exhibits, illustrated in monochrome and full colors.

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California Art Today and Yesterday

(Continued from page 16)

The roster of Southern California artists is a full one. The complex pattern of Millard Sheets' *Street People* affords a fine example of the work of this gifted artist, so well known as a tireless champion of landscape. Phil Paradise, another important figure on the Los Angeles scene, offers an interesting solution to the problem of nocturnal illumination in his composition entitled *Moonlight Madness*. Restrained richness distinguishes the brown and gold-flecked *Valley of the Sun* by Emil Kosa, Jr. Tom Craig, temporarily deserting both his native haunts and the medium of watercolor, which he invariably handles with such mastery, is represented by a luminous portrayal of the Savannah waterfront. *Old Horse* reveals Dan Lutz' fluid use of oil. Like Craig, Lutz more often elects to express himself in watercolor but, when he so desires, successfully acquits himself in the former medium. Humor is supplied by Dorr Bothwell's *Birth of Venus*, an amusing and deft paraphrase, in feline terms, of the Botticelli masterpiece which graced last year's Old Master Exhibition at Treasure Island.

Without listing individual examples, suffice it to say that the present exhibition contains an abundance of fine watercolors and prints; it is sincerely regretted that space does not permit even a partial enumeration, for in these fields California artists are making magnificent contributions to the corpus of contemporary American art.

Art in Action: A Public Studio

(Continued from page 20)

to pull a print, explains to an interested group the difference between etching and dry point; Helen Forbes draws the cartoons for a mural to be placed in a California post-office. California painters and sculptors, as well as many workers in crafts, are presenting demonstrations of portrait and still-life painting, lithography and other media of print-making, metal work, screen printing of textiles and weaving. Included in the list of "performers" are California's best known artists who, by their participation in this display, establish a living contact between art and its public.

The rooms which depict "Art in Use" run the gamut from the most practical, livable examples to the most exotic experiments in abstraction. They are all rich in suggestion and in the use of color and material. Our own judgment would consider as most successful the Budget Apartment designed by Francis Joseph McCarthy and assembled by Rose Pauson. Other rooms have been designed by architects, artists and commercial firms.

Art South of the Rio Grande

(Continued from page 19)

perhaps Banderas, Humeres, Lira, Mori, Roa and Valenzuela should be noted particularly.

Peru, like Mexico, has profited by European art, but seeks to develop an expression in painting that is peculiar to its soil and to its own heritage in race, culture and traditions. Here flourished Inca and pre-Inca art, strong in variety and accomplishment, and here the descendants of these Indian peoples still form a large part of the population and mingle their blood with a still larger part. Peruvian painters find subject matter and style in their own people and country. The resulting art, like that of Mexico, occupies a place of its own in the field of contemporary painting. The principal artists of the National School of Fine Arts of Lima, whose influence has created the Peruvian School, number only a half a dozen—Sabogal, Codesido, Carvallo, Blas, Camino Brent, Flores. They are exhibited here for the first time as a group. Important for their artistic merit, they are important also as exemplifying the extent to which a movement of strong national character can develop from the richly mingled pre-Hispanic, Colonial and modern European art traditions in contact with native subjects of peoples and landscape. These Peruvian artists vary in their approach from an abstract handling that seems the natural result of the strongly modeled faces and blanket-draped figures of the Indians, and the heroic mountain masses, to a somewhat expressionistic decorative and illustrative style.

In the remaining South and Central American countries of the West Coast the European tradition has everywhere been modified to some extent by the native cultural elements and the art forms of the pre-Hispanic peoples, but nowhere has the development of a national expression been as complete as in Peru and in Mexico. In Ecuador the small group has been enriched by recently arrived artists of European training. The picturesque subject matter of the country is exploited to the full, but no distinctive style has developed. The quality of work is good, and the names of Guarderas, Paredes and Leon deserve mention, but theirs is still a European manner sensitively exploring new subject matter. In Colombia, much the same is true. There, however, is a distinct cleavage between

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the older painters, who are for the most part Spanish-trained and entirely European in their point of view, and the group of younger artists—Trujillo, Gomez Jaramillo, Acuña, and Cajiao—who search for a native expression.

In both Costa Rica and El Salvador the situation is similar. The groups of artists are small, and the picturesque subject matter that lies everywhere at hand in tropic countries, intense study of the ancient Mayan material, and a European art tradition has resulted in many instances in a style of highly decorative character. Murals of some type would appear a natural development, but as yet the painters have been given no opportunity for such expression. Names to watch especially are De la Cruz Gonzalez of San Jose and Mejia Vides of San Salvador.

Reviewing this Latin American section of paintings is to learn of art currents vital and growing, and to discover artists whose work partakes both of their country and of their personal individuality. Their painting takes its place and holds its own in contemporary art and in quality competes with sound painting everywhere regardless of national character. In this exhibition, however, it is possible to discover the specific background of each national group—a preliminary to understanding them. This first survey of representative artists of the West Coast of Central and South America together with their better known, more numerous Mexican colleagues, demonstrates how rewarding the effort to know Latin American art can be.

Master Paintings and Drawings

(Continued from page 14)

to which this demonstration of the living tradition in painting leads.

Would that there were space here to speak fully of the more than a hundred exciting drawings! They are at least as important, if not more, than the paintings, for they will afford neophytes a revealing insight into the birth of great painting, and connoisseurs a welcome opportunity to review not easily accessible treasures.

Again the Italian school leads, with the fine Tuscan early fifteenth century sheet from the Albright Gallery, continuing through the quattrocento with the sensitive Umbrian *Head of St. Lawrence* and the two dashing figures in quick silver-point by Filippino Lippi—all stressing the Florentine-Central Italian ideal of form as the basis of art, which is finally epitomized by the great Leonardo da Vinci *Horse and Rider* lent by Mr. John Nicholas Brown. The quality of movement which Venice gave to painting is well seen in her masters' drawings: two fine Titians, one Mr. Lehman's *Landscape* in pen and ink, as sweepingly modern as a Cézanne; and a dynamic Tintoretto figure study, one of the few authentic drawings by him in America, *Samson and the Philistines*, after the wax group by Michelangelo, in black chalk, lent by Mr. Richard Deutsch.

Yet the Gothic North and its succession in the Renaissance comes Italy a close rival here, because of the inclusion of several of the finest drawings of this category ever exhibited in this country. The cynosure, of course, is the magnificent Fouquet portrait formerly in the Henry Oppenheimer Collection, which I have reproduced as the frontispiece to this issue and described thereunder. It was the deserving sensation and prize of the Oppenheimer sale, from which several other of its companions are to be seen in San Francisco among them the little Bouts *Young Man* of marvelous precision in silverpoint who has happily found his way into the Smith College Museum of Art and the decoratively conceived Jörg Breu *Design for a Roundel of Stained Glass* which now belongs to Mr. Philip Hofer. Other notable early Northern drawings include the lovely Gothic rhythms of the *Kneeling Lady* attributed to Hugo van der Goes from the Morgan Library; the profound *Study of Drapery* attributed to Matthias Grünewald, also formerly in the Oppenheimer Collection, lent by Mr. Leroy M. Backus; and the stirringly realistic *Woman with Cap* by Hans Baldung Grien, lent by Mr. Lessing Rosenwald.

Five superb Rembrandt drawings are the focal point of the seventeenth century, including famous landscapes and figure pieces that sum up the artist's virtually Chinese codification of draftsmanship. The eighteenth century section is equally brilliant, including two Watteaus, one of them the charming *Young Woman* from the David-Weill Collection; three Bouchers, including the handsome *Femme Couchée* in sanguine from the Stralem Collection; four Fragonards; two spirited Gainsborough landscapes, in crayon and black chalk respectively; a Piazzetta and a Piranesi typifying Italian settecento figure and architectural painting, as well as an impressionist Guardi marine and two of Domenico Tiepolo's *Pucinelli*.

Like the companion paintings, the drawings end on a dominant of the French nineteenth century. Ingres, Daumier and Delacroix lead, each with masterpieces illustrating the development from the ubiquity of Classic style into the personal stenography of the artist. Thence Degas and Renoir, whose items here are finished drawn pictures rather than studies, finally Cézanne, of whose two brilliant watercolor sketches the same might be said. All three, however, plus Lautrec, utter a fitting curtain phrase on this impressive array of five hundred years of the great tradition of draftsmanship. Their simplification of line and structure seems to have been an ultimate, for the artists of the four decades of our century have progressed little further. Hence one might well count the valuable qualities of this drawing section among what San Francisco calls its "Active Arts" section.

Further illustrations of this section of the exhibition will be found on the next page.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A.C.A., 52 W. 8.	Russian Graphic Art, July 17-Sept. 1	1
A.W.A., 353 W. 57.	Members Group Show, to Sept. 30	30
Arden, 460 Park.	Garden Sculpture, to Oct. 1	1
Associated American, 711 Fifth.	Group Show: Paintings, to Aug. 3	3
	Paintings of Hollywood, Aug. 5-17	17
Babcock, 37 E. 57.	American Paintings, to Sept. 1	1
Barbizon-Plaza, 101 W. 58.	Summer Show: Paintings, to Sept. 1	1
Barnard Abbaye, 700 Fort Washington Ave.	Mediaeval Art, to Aug. 15	15
Bland, 45 E. 57.	Sporting Paintings; Prints, to Sept. 1	1
Bonestell, 106 E. 57.	Group Show: Paintings, to Sept. 1	1
Boyer, 730 Fifth.	Group Show: Paintings, to Sept. 1	1
Brooklyn Museum.	"Occidentals through Oriental Eyes," to Sept. 29	29
Carstairs, 11 E. 57.	Modern French Paintings, to Aug. 1	1
Contemporary Arts, 38 W. 57.	Group Show: Paintings, to Sept. 1	1
Designer-Craftsmen, 64 E. 55.	Decorative Arts, to Aug. 10	10
Durand-Ruel, 12 E. 57.	French XIX & XX Century Paintings, to Sept. 1	1
Ferargil, 61 E. 57.	American Sculpture, to Aug. 1	1
French Art, 51 E. 57.	French Impressionist Paintings, to Aug. 1	1
Grand Central, 15 Vanderbilt.	Annual Founders Show: Paintings, to Nov. 7	7
Grand Central, Hotel Gotham.	American Portraits, to July 26	26
Hammer, 682 Fifth.	Russian Paintings, to Oct. 1	1
Harlow, 620 Fifth.	Old and Modern Masters: Prints, to Sept. 1	1
International Studio, 15 E. 57.	Antique Garden Ornaments, July 17-Aug. 30	30
Keppel, 71 E. 57.	Contemporary American Etchings, to Sept. 1	1
Kleemann, 38 E. 57.	Selected American Paintings, to Sept. 1	1
Knoedler, 14 E. 57.	Red Cross Loan Exhibition: Masterpieces, to Aug. 1	1
Kohn, 608 Fifth.	Anne Poor: Paintings, July 15-Aug. 9	9
Kraushaar, 730 Fifth.	Group Show: Paintings, to Sept. 1	1
John Levy, 11 E. 57.	Group Show: Paintings, to Sept. 1	1
Lilienfeld, 21 E. 57.	American & European Masters: Paintings, to Sept. 28	28
Macbeth, 11 E. 57.	Group Show: Paintings, to Sept. 1	1
Mayer, 41 E. 57.	Selected Prints, to Sept. 1	1
Metropolitan Museum.	Masterpieces of Enameling, to Sept. 1	1
	Contemporary American Industrial Art, to Sept. 1	1
Midtown, 605 Madison.	Group Show: Watercolors, to Aug. 1	1
	Group Show: Drawings, Prints, Aug. 1 to Sept. 1	1
Milch, 108 W. 57.	Group Show: Paintings, to Sept. 1	1
Montross, 785 Fifth.	Group Show: Paintings, Sculpture, to Sept. 1	1
Morgan, 37 W. 57.	Mexican Children's Art, to Sept. 1	1
Morgan Library, 29 E. 36.	Illuminated Manuscripts, to Oct. 1	1
Morton, 130 W. 57.	Group Show: Paintings, to Sept. 1	1
Museum of Modern Art.	20 Centuries of Mexican Art, to Sept. 20	20
Museum of the City of N. Y.	"Child Life in Old New York," to Aug. 1	1
Newhouse, 15 E. 57.	Group Show: Paintings, to Sept. 1	1
N. Y. Public Library, Fifth at W. 42.	Group Show: Prints, to Dec. 1	1
Nierendorf, 18 E. 57.	XX Century Art, to Aug. 1	1
Non-Objective Painting, 24 E. 54.	Group Show: Paintings, to Sept. 1	1
O'Toole, 33 E. 51.	Modern French Paintings, July 15-Aug. 15	15
Passedoit, 121 E. 57.	Modern French Paintings, to Aug. 1	1
Perls, 32 E. 58.	Modern French Paintings, to Aug. 30	30
Raymond & Raymond, 40 E. 52.	Juliette Bendix: Paintings, to July 17	17
Rehn, 683 Fifth.	Group Show: Paintings, to Sept. 1	1
Robinson, 126 E. 57.	Group Show: Sculpture, to Sept. 1	1
St. Etienne, 46 W. 57.	French Impressionists: Paintings, to Aug. 1	1
Schaeffer, 63 E. 57.	Old Masters, to Sept. 1	1
Schneider-Gabriel, 71 E. 57.	English XVIII Century Paintings, to Sept. 1	1
Schoenemann, 605 Madison.	Italian & Dutch Paintings, to Sept. 1	1
Studio Guild, 730 Fifth.	Revolving Show: Paintings, Sculpture, to Sept. 1	1
Vendome, 50 W. 56.	Revolving Group Show: Paintings, to Sept. 1	1
Walker, 108 E. 57.	Group Show: Paintings, to Sept. 1	1
Weyhe, 794 Lexington.	Group Show: Prints, Drawings, to Sept. 1	1

EXHIBITIONS AT THE WORLD'S FAIR: TO OCTOBER 31

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America at Home Building.	American Interiors
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French Pavilion.	French Interiors; Old and Contemporary Art
Gallery of Science and Art.	53 Contemporary U. S. Paintings
Italian Pavilion.	Contemporary Art
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Palestine Pavilion.	Contemporary Art
Romanian Pavilion.	Sculpture, Murals

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